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دیوانِ بابر

مقدمہ

پروفیسر سید محمد عزیز الدین حسین

ڈائریکٹر، رامپور رضا لائبریری

وزارت ثقافت، حکومت ہند، رامپور

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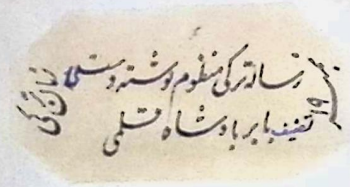

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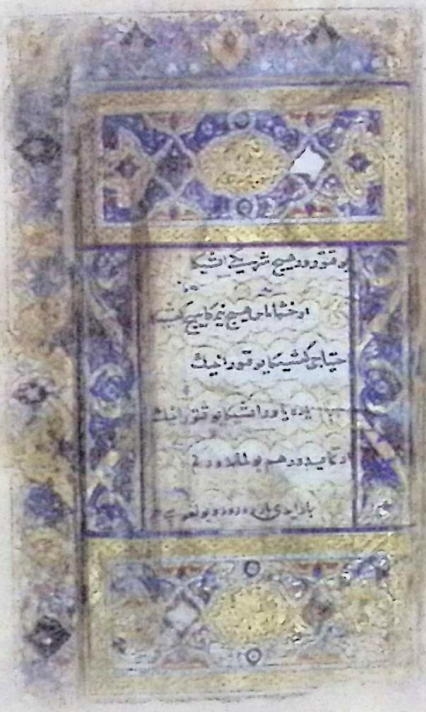

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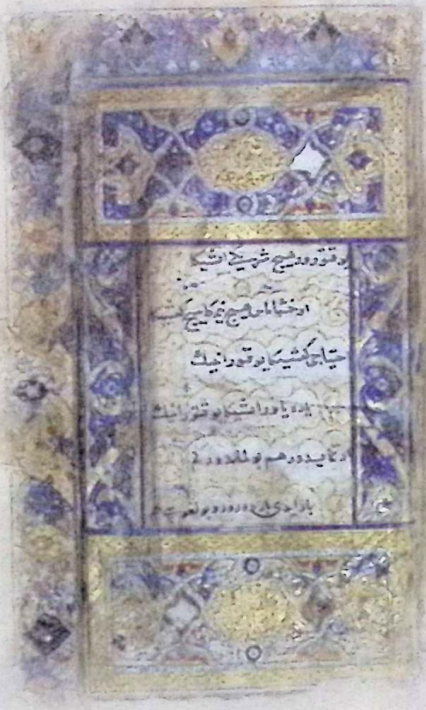

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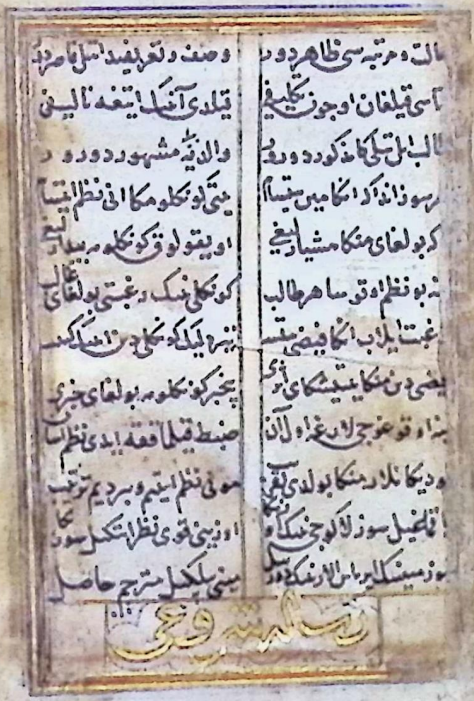

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خواجه محرم اسرار اله | دیدی اول موفکیم قال الله

وما خلقت الجن والانس الا ليعبدون

ظاهر و باطننك اعمالیغه بیل | بو عبادت متناول دور قیل
بیل بو صوفیه خنك اقوالی دور | معرفت باطننك اعمالی دور
متفق دور بادی تحقیق ایلی | مونکا ناطق دور دور اول خیل تیلی
معرفت بی تبعیت بولماس | قایدره تبعیت تور دیس
بیل نی غه تبعیت قیلماق | قایسی ایشلارده کیراك سوز یاق
قولی و فعلی و حالی دور دور اول | سوز بو دور ایش بو دور بو یول دور
قولی تیل کا متعلق بیلکیل | فعلی ظاهر غه تعلق دور بیل
بولدی باطن غه تعلق حالی | خواجه نینك بیل بو دور دور اقوالی

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ك قولیدا نیدو ربی دولیق | قایسی سوز دور کیم ایرور نالایق
لسه کو شرع خلافی هر قول | دیماکیل انی قیلغیل لاحول
بت ویالغان موذی سوز دین | احتراز ایت یراق ایتکیل اوزدین
ریمان قول نی اوزدین دور ایت | تیلینکا بر نیمه نی مذکور ایت
لغای اقوال وکلامنک بو صفت | کونکلونکا باعث نورانیت
ثل قرآن واحادیث ودعا | امر معروف که بویوردی خدا
ی قیل هر نی که منکر بولسه | هر نی یتکلیغ که میسر بولسه
لکا اوقور دادعا وقرآن | جد وجهد ایلاکا سین کیم اول آن
رنی کونکلونکدا ایسه اندین بیل | بولغای اول لحظه معبر سنکا تیل
ای ایسانک اولدم قاری | بیلکا سین مونی کلام باری
م سوزی ایرکا ینی چون بیلاسین | بیل که حق بیرله تکلم قیلاسین
عیت نی دور بور فعل دا بیل | ظاهر سنک شرع ایلا آراسته قیل
زک قیلما ادب وسنت لا د | هر نی مقدار که ترک ایتسانک کر

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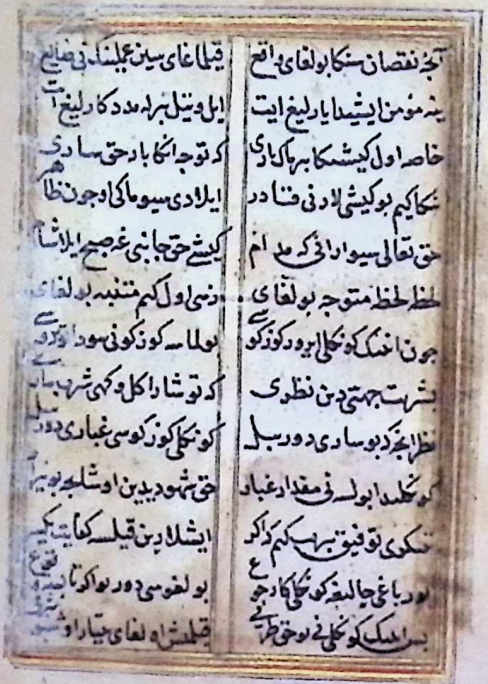

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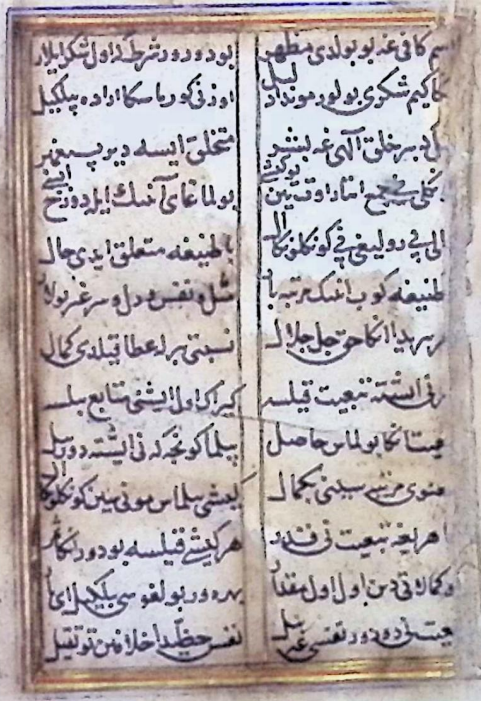

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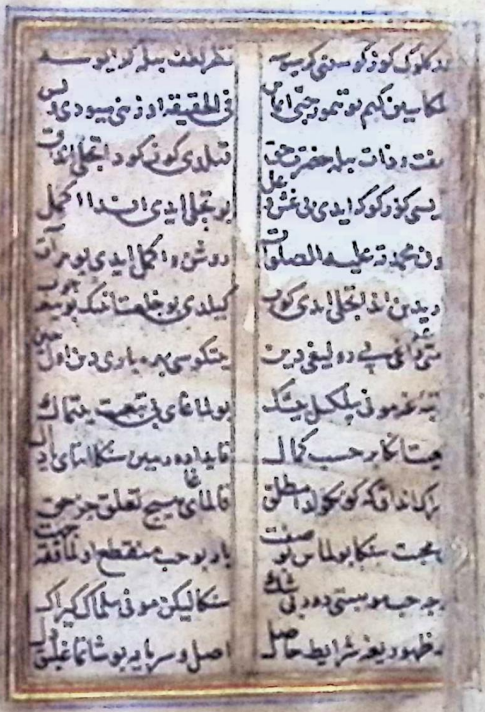

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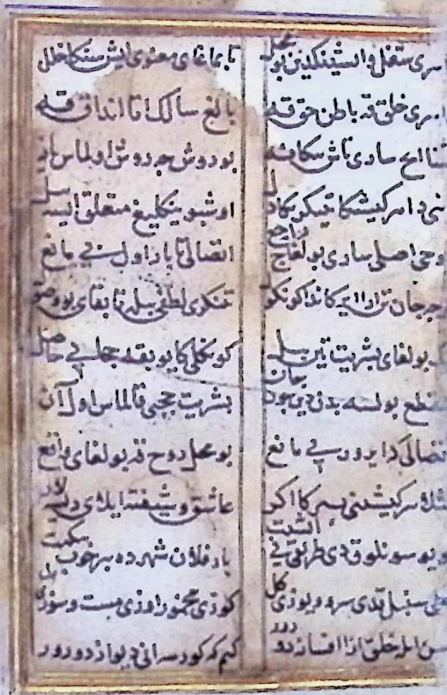

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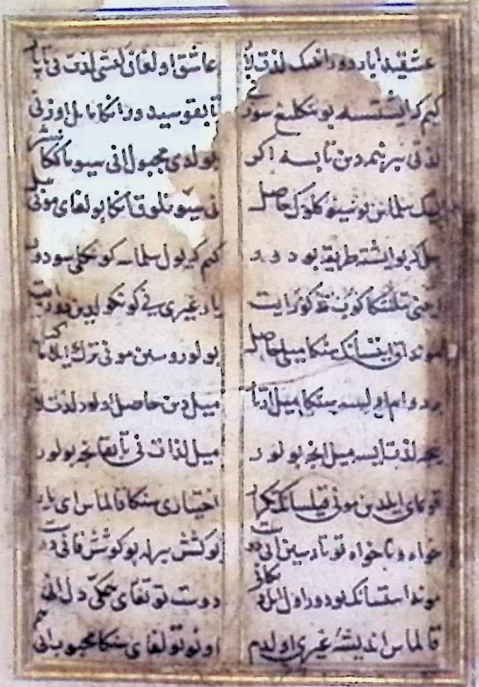

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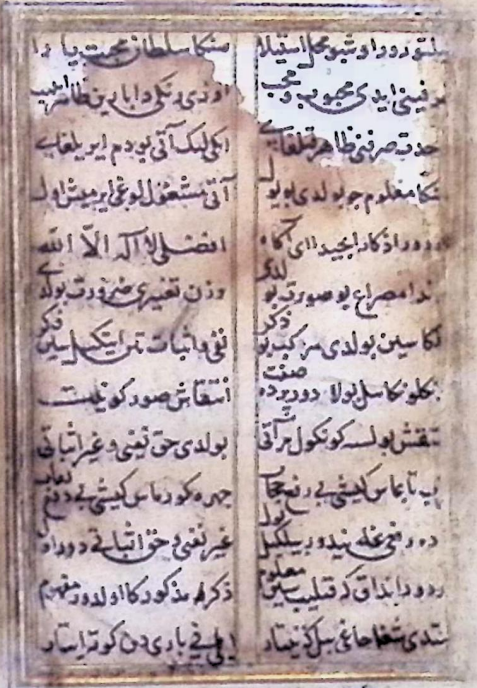

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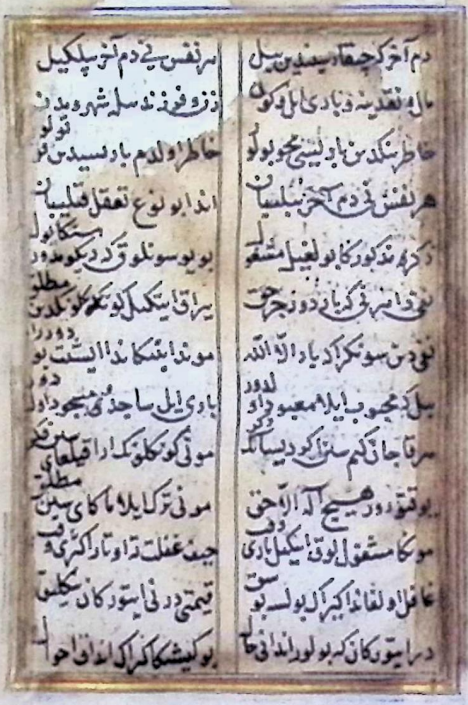

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غیردن منقطع اولغاج بو کوکو
بو زمان اشبو تعلق حاصل
تنکری مونداق بارا حب نور سلکیل
متکلم دور و ایشتکوجی دور
ایتماق بیرله ایشتماک کورماک
دیرو ایشتوری کورار حاصل
بیل که بو مرتبه دا اول هنکام
بیل که بو مرتبه دا ای سایل
بیلکاسین ذکر حقیقی اول حین
جو سر دل بیله بر بولغوسی دور
همکی دل انی دوست تو تار
دوست تو تماغلیق ایله ای دانا
اول که بولغای همکی دل دوست

تنکری بیرله متعلق بولور اول
خواه و ناخواه بولور کونکلونکا
سنکا دایم بو بو سونلوق بور دل
کور کوجی دور باری اش اسکوجی دور
غیردن منقطع اولغاج بیشک
انکا واندن و آنی بیلکیل
بار مناجات ته حق بیرله مدام
ذکر بولغای صفت ذاتی دل
بیل منزه انی حرف و اون دین
جی بیرله کونکلونک تولغوسی دور
بیلکاسین بو سوزدا فرقی یا
دوست نینک یادی نی تو تماغلیق
منتج فرط محبت بیل دوست

تو تقای

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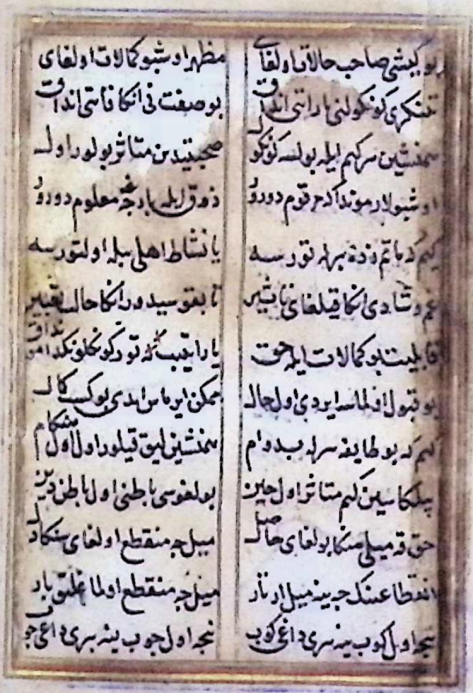

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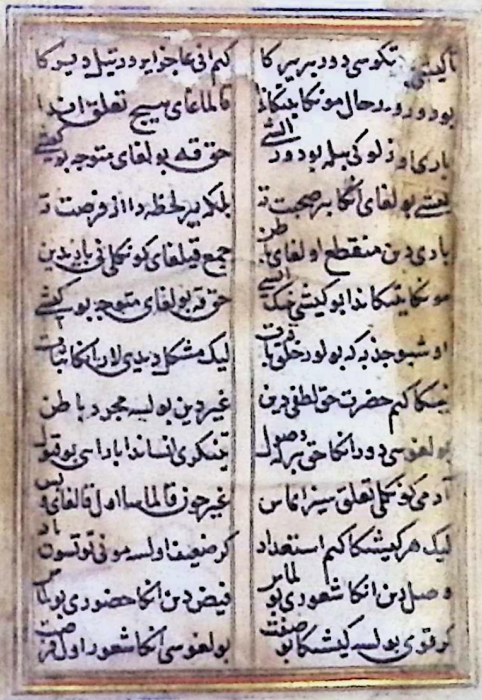

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کر ثبات استاد ایسانک اول فرصت — التزام ایله دوام صحبت
ساخلاغای سین بو ایل الیدا ادب — بل الارنی بو شعور و نکته
ظاهر و باطن ادب مرعی توت — بی ادب لیق روش و راستین او
بر ادب نی کیشی کر ترک قیلور — او شبو ایل کونکلدین اول بو
کیم یراق توشسه بو ایل کونکلی دین — بو رناغی حال انکا قالماس اول حین
نیکا کیم فایض اینیک کونکلی کا حال — اول کونکول لاردین ایدی کونکلو
کونکلی نینک رابطه سین واسطه سل — فیض یتماک کا جهت رابطه سل
رابطه قالماسه اول حال کیتار — سوز ایشتور ایسانک او شمو نجه بیتار

بی عنایات حق و خاص حق
کر ملک دور قرا دور انکا ورق

رساله خاتمه سی

لله الحمد سوز ایتیلدی تمام — اختتامی غه یتیشتی بو کلام

قابل

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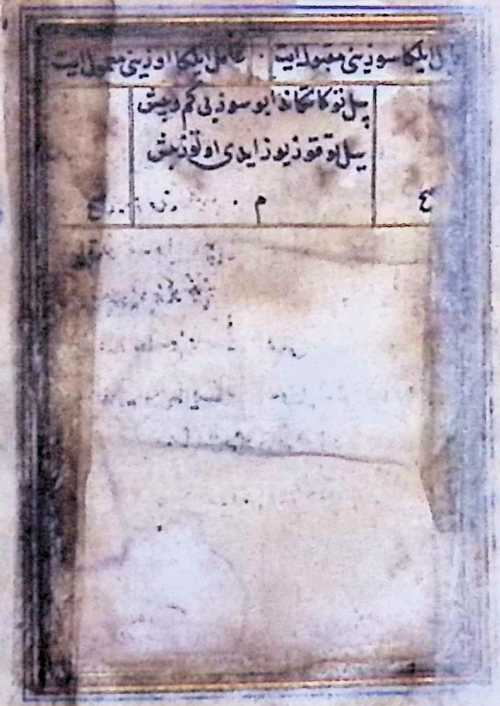

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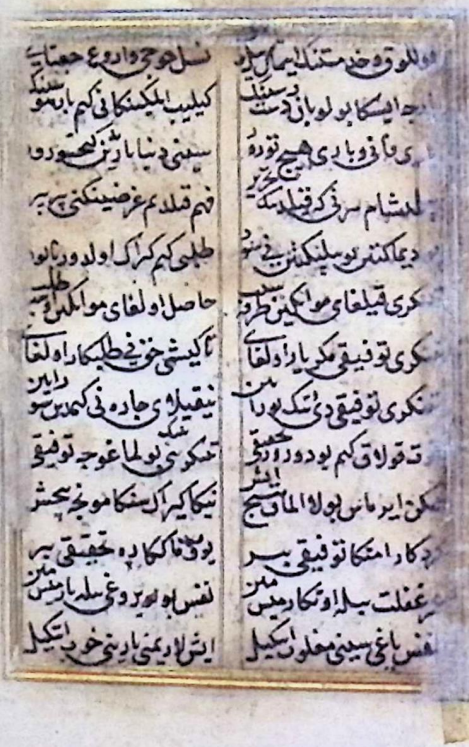

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ری خط دین مینی آسان اوکا — ایش لاریمنی منکا آسان بوکا

ش وهوشومنی سوزونک ساری قیل — حال وکونکلومنی اوزونک ساری قیل

لارینک برله اووت کونکلومنی — معرفت برله یاروت کونکلومنی

تیجه یا برنی بو حالت برله — انی اولتورمه بطالت برله

کیشینی انکا غمخوار ایتکیل — همتین بدرقه ویار ایتکیل

تا که دردیغه دوا ایتکورکای
تا رتبان انی سنکا ایتکورکای

ربت ده اول ای هجر مینی بر قلب تود — هجران بیله غربت منکا تا شر قلب تود

قدور باریجه قلورم سعی و صالنک — تا تنکرینی سلمان کرینی تقدیر قلب تود

یر دور اول یان بو یان سالقوی — کیم کاهوس سنبل و نظیر قلب تود

سندیری حاصلی دین کوت کوکول الدیم — نی سود که بو یر مینی دلکیر قلب تود

سندیر بو قدر قالدی بر اولما — معذور توت ای یار که تقصیر قلب تود

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ای الاوکیم بو سند کشوریدن — بار دیسکر اکلاوز کارنج دلم
کامل و خوش هوا سینی ساغینیب — سنددن کرم بار دینکر اول دم
کوردونکیز تا بیتیکر ایکین اندا — عشرت و عیش بر له ناز و نعم
بر داغی اولمادوک بحمد الله — کوجه کوب رنج ایدی و بیحد غم
حظ نفسی مشقت بدنی — سزدن اوتی و اوتی بر دیم

با ترک ستیزه مکن ای میر بیانه — چالاکی و مردانکی ترک عیانست
کر زود نیائی و نصیحت نکنی کوش — آنجا که عیانست چه حاجت به بیانست

در هوای نفس کمره عمر ضایع کرده ایم — پیش اهل الله از افعال خود شرمنده ایم

یکنظر با مخلصان خسته دل فرما که ما
خواجکی را مانده ایم و خواجکی را بنده ایم

بنده

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ندہ در حلقہ اشراف دکر | نرود کر ہمہ سر حلقہ کنی
ندہ حلقہ بکوش تو شوم | زان میان نام من از حلقہ کنی

دی ز رفیقان نشنودی رفتی | چندی بحریفان نغنودی رفتی
تو بدی نبود در خاطر ما | رفتی تو نہ نیک ہرچہ بودی رفتی

بوز شکردی یا برکہ کریم غفار | پیردی سنکا سندہ ہندو ملک بسیار
یسق لیغی غہ کر سنکا یوقتور طاقت | ساوق یوزنی کورای دیسانک عزمی یار

ای باد صبا ایلہ خزانسا نغہ کذر | مین دیکیل اول یار پریشانغہ خبر
نجہ سفر اوزکونکلونک اوچون قیلغای سین
ایدی بزنکا اوچون بو ایلا یانغہ سفر

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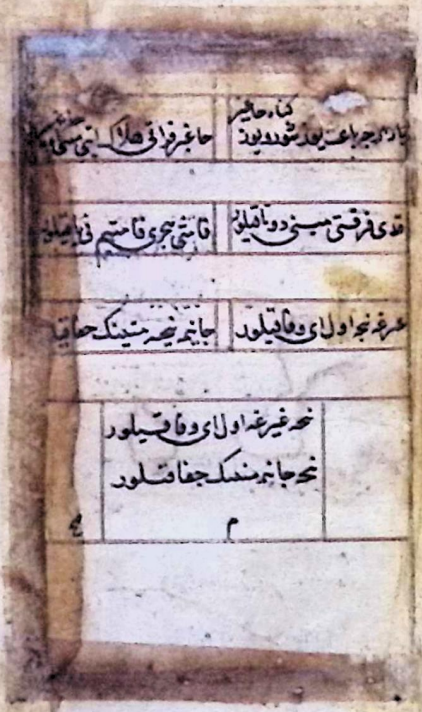

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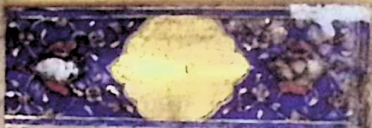

نیجه عصیان بیله آلوده لیغنک | نیجه حرمان ارا آسوده لیغنک
نیجه نفسینکغه بولورسین تابع | نیجه عمرونکنی قیلورسین ضایع
نیت غزو ایله کیم بوروب سین | اولماکنکنی اوزونکا کوروب سین
کیم که اولماک اوزیکا جزم ایتار | اوشبو حالت ته بیلورسین که عیار
دور ایتار بارجه مناهی دین اوزین | ارتور جمله کناهی دین اوزین
خوش قیلیب اوزنی بو کیجه ماک لیک | توبه قیلدیم جاغیر اغماک لیک دین
التون و نقره صراحی و ایاغ | مجلس آلاتی تمامین اول چاغ

حاضر ایلاب بارینی سیندور دوم
ترک ایتیب می نی کونکول تیندور دوم

یکسان کرمنک قاشیدامدبر مقبل | آسان سنک ایلکه جمیع مشکل

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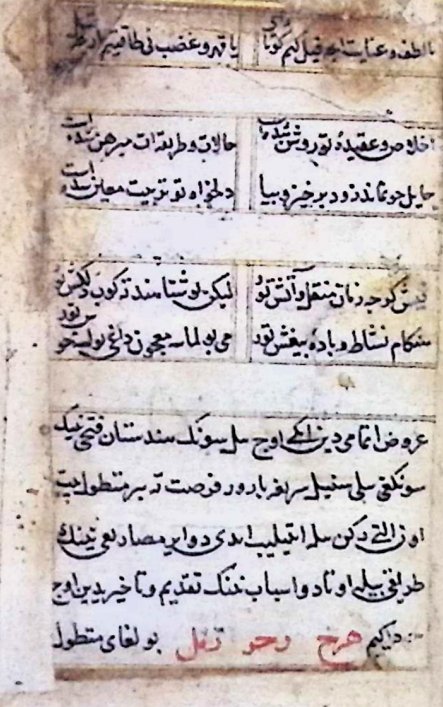

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وزن حاصل بولور هزج بحر بدین مکفوف عروض و
ضرب مقصور بیت منکا سین نیجه کیم جور و جفا بیرله
عذاب ایلاسانک ای یار جفاجوی بر آزار ستمکار ٭ منکا
مین قیلورام قوللوق و خدمت جنکا رام جور و جفا تا که
تیریک مین ایرورام یار وفادار مفاعیل ۱۶ فاعله
و هزج بحر بداعی متطول بیت نینک مصراع لاری نینک
اولی داعی وتد لارنی آخر کیلتورولسه رجز بحر بدین
سطوی بولور ٭ سین نیجه کیم جور و جفا بیرله عذاب
ایلاسانک ای یار جفاجوی بر آزار ستمکار منکا ٭ مین قیلورام
قوللوق و خدمت جنکا رام جور و جفا تا که تیریک مین
ایرورام یار وفادار سنکا مفتعلن ۱۶ فاعله بورج
بحر بداعی متطول بیت نینک مصراعلاری نینک اولی
داعی سبب لارنی آخر کیلتورولسه رمل بحر بدین

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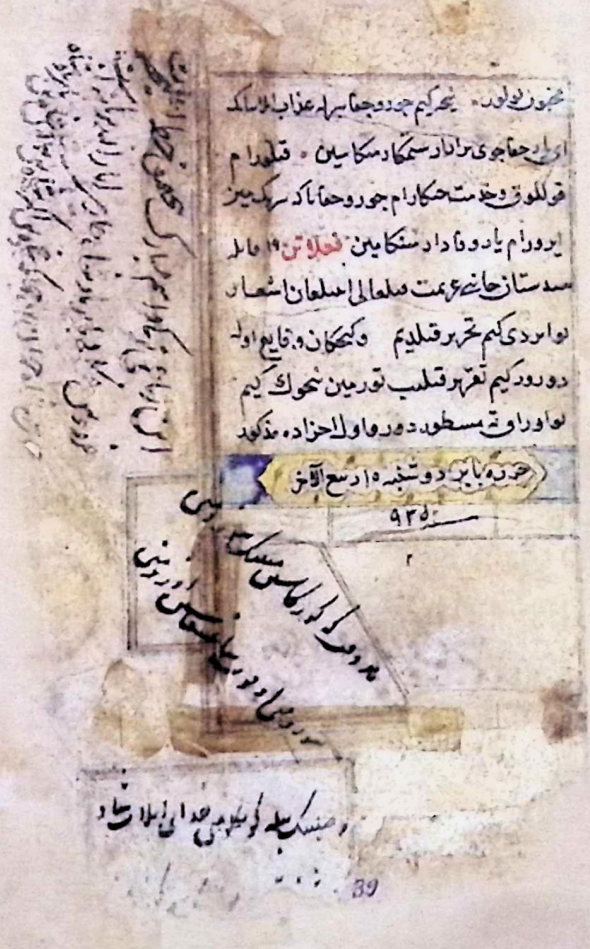

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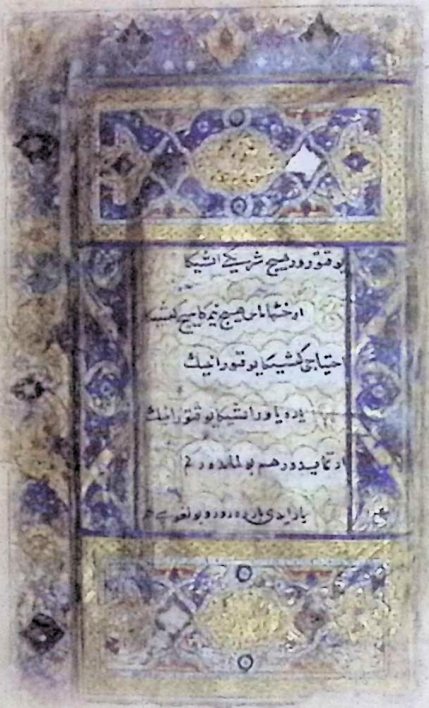

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Preface

The acquisition of knowledge and learning, both of religious subjects and rational sciences is considered an act of religious merit in Islam. Prophet Muhammed directed "Acquire knowledge from the cradle to the grave." Ali said "Whoever taught me a letter, surely made me his servant." Islam provided an open educational system since 7th century A.D. Region, cast, sex, creed, age remain no bar in Islam for the acquisition of knowledge. Soon the need was felt to establish educational institutions. These educational institutions came to be known as Madrasas. These madrasas were also having *Kitab Khanas* (Libraries) of rich collection of books. When Ibn-i-Sina visited the *Kitab Khana* of Sassanids, so he wondered to see such a rich collection of books. He commented that, "He had never seen such a

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rich *Kitab Khana* in his life." I think Raza library also enjoys the same status in the academic world.

The Turkish conquest of India did not mean simply the substitution of one governing class by another. It led to some very vital changes in various spheres of life. The urban centres that rose from Lahore to Lakhnauti were symbols of the new culture. In the 11th Century, Debul, Uchh, Multan and Lahore emerged as centres of learning. The Sultans of Delhi founded a large number of madrasas, such as Muizzi, Nasiriya, Alai, Hauz Khas etc. The destruction of Baghdad in 1258, helped Delhi to emerge as the Chief centre of learning in the Muslim world.

In 1555 gates of India were opened for Iranian umara and the ulema, which marks a significant development in the history of India. Mughal emperor Akbar (1556-1605 AD) took keen interest in the development of *madrasas*. Those Iranian *ulema* brought with them huge

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collection of books with them. Babur was having his own library and he commented that, "The climate during the rains is very pleasant ..... Its defect is, that the air is rather moist and damp ... books, all feel the bad effects of the moisture". In Agra fort and Fathpur Sikri Akbar built library also. With the result Red Fort was having a rich library by the second half of 19th Century but in 1857 it was looted by the British army. 1857 and 1947 proved to be a great loss for our collection of manuscripts. We lost large number of manuscripts. What we see today in British Museum, London as far as Indian collection of manuscripts is concerned, is basically the outcome of 1857 and 1947.

The Rampur Raza Library is one of the important libraries of the World. Besides works relating to different religions, traditions, it is a treasure house of Indo-Islamic learning and arts. This library was founded by Nawab Faizullah Khan in 1774. The Nawabs of Rampur were great

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patrons of learning and the learned ulema, poets, painters, calligraphers and musicians - enjoyed their patronage. After the indepandence of India and merger of the state in the union of India, the library was brought under the management of the trust, which was created on 6th April, 1951. Professor Saiyid Nurul Hasan, former Minister of Education, Government of India, brought this library under an Act of Parliament on 1st. July, 1975. The Chairman of the board is Honourable Governor of Uttar Pradesh. It is having around 17000 manuscripts in Arabic, Persian, Pashto, Sanskrit, Urdu, Hindi and Turkish languages. Moreover, it possesses a good collection of paintings and palm leaves in various Indian languages. A collection of around 60,000 printed books in various Indian and foreign languages are also available.

Recently, Dr. Daniel Majchrowicz, from Harvard University, United Stated of America, visited Raza Library, in the month of June, 2013,

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commented that "Your library is the most richest library of India." Dr. Simon W. Fuchs, from Germany visited Raza Library in July, 2013, commented that, "Unfortunately, I had no chance personally to say good bye to you. I want to thank you with all my heart for the privilege encountered previously, be it in Delhi, all over Pakistan, in Iran and Iraq. The Raza Library is a very impressive institute and it is a blessing that you are its Director." We are having one rare manuscript of Diwan-i-Babur and we are publishing it so that scholars can consult it.

I am highly grateful to Honourable Shri B.L. Joshi, Governor of Uttar Pradesh and Chairman, Rampur Raza Library for his patronage. I am extremely grateful to Ms. Chandresh Kumari Katoch, Honourable Minister of Culture, and Mr. Ravinder Singh, Secretary, Ministry of Culture for their financial support. I am thankful to Shri Rajeev Kapoor Principal Secretary to Honourable Governor of Uttar Pradesh for his kind help and

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I am grateful to my colleagues Dr. Abusad Islahi, Library and Information Officer, Mr. A.K. Saxena, Ms. Mohini Rani, Ms. Bilqis Farooqi, Mr. Faisal Khan and Er. Shujauddin Khan whose valuable help and hard work has made this work possible.

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Dated: 6th January, 2014.

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Introduction

Mughal Emperor Zahiruddin Muhammad Babur (1483-1530 AD) son of Umer Shaikh Mirza was a writer and a poet and left behind him his rich literary contributions. History remembers Babur only as the founder of Mughal Empire in India (1526-1530 AD) but his position as a scholarly person is not given importance its due. His valor as the winner at the first battle of Panipat fought in 1526 AD is taught in classrooms, but his poetic acumen is not given importance. I think the department of Turkish language should teach Babur as a poet. Kingship is a high status in this materialistic world and scholars of eminence do not enjoy that importance in polity and society, so Babur's kingship over shadowed his position as a scholar and a poet. He composed verses both in Turkish and Persian. Babur wrote his *waqai* in Turkish. He was also a poet and left a diwan[1] and he also translated Khwaja Nasiruddin Obaidullah

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Ahrar Naqshbandi's (d.1491AD) *Risala-i-Walidiya* from Persian to Turkish. One of the eminent disciple of Khwaja Ahrar was a famous sufi poet Maulana Abdur Rehman Jami (1414-1492 AD). Babur was highly impressed with the thought and poetry of Jami. Babur's grandson Emperor Akbar (1556-1605AD), wanted to make *Waqai of Babur*, readable to non-Turkish speaking scholars since large number of Iranian scholars had joined the Mughal court and they did not have the knowledge of Turkish language. Akbar assigned the task of translation of *Waqai of Babur* to Abdur Rahim Khan-i-Khana son of Bairam Khan because he was a scholar of Turkish as well as Persian. Abdur Rahim completed *Waqai's* translation into Persian in 1589 AD and named it as *Waqiat-i-Baburi*. Abul Fazl informs us that, "On this day (24th November, 1589 AD) Khan-i-Khana produced before the august presence the Memoirs of Firdaus Makani (Babur) which he had rendered into Persian out of the Turki, and received great praise"[2]. That is why, H.M. Elliot holds the opinion that, "The Memoirs of Babur remained for a time unknown, until they

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were transposed from Turki into the more popular language of Persia".[3]He is correct because it took around fifty nine years to accomplish its translation into a more popular language, Persian. With the result it reached to a larger section of society. A. Schimmel holds the opinion that, "One of the most attractive books in Islamic and not merely Islamic – historiography is the Memoirs of Babur which was translated (after the Turki original and the Persian and English translations) into modern Turkish during World War II. The book reveals not only the genius of a great warrior but even more that of a charming and witty poet, a lover and critic of arts, and a clear sighted psychologist. Small wonder that all these qualities are contained in this most famous literary work of the great *Padishah*; for both from his father's side and mother's side he had inherited the gift of poetry and the love of art."[4]But translation is a challenging, innovative and vast discipline of study that demands specialized knowledge with utmost proficiency, command over languages is to take on a world, a culture. Translation can never merely be a play of balancing the equivalent

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words in the 'target' language to render the meaning of 'source'. Rather translator must add to the context (a world, a culture) from which these words arise. Thus, it would be appropriate to say that culture is something to be studied before the translation of a work can proceed. As Ranking had rightly observed, while translating Abdul Qadir Badauni's work – *Munakhabut Tawarikh*, "for this reason, the poetical portions of Badauni's work have, in the present translation, almost without expectation been rendered, not in verse but in prose, thus preserving the substance while sacrificing the form. To render poetry satisfactorily a translator must be both linguistic and poet, if he be only a linguistic he should not temper with the finished work of the poet, he can, at best, only hope to outline the subject, leaving the colour scheme untouched" [5].Just see the talent of Babur that he did a beautiful poetic translation of *Risalaya-i-Walidiya* from Persian to Turkish. Babur himself records that, "I completed the verification of the contents of the *risala*. On one day I had composed as many as fifty verses". Because we see that the language of poetry and

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the language of mysticism quite often collimate. The more the quality of poetry is high, the more its language. To a certain level, the encounter between poetry and mysticism seems inevitable. We have to agree with Johnson when he opines that, "The beauties of poetry cannot be preserved in any written language except that in which it was originally written. We see that translations are like representing and exchanging the best of their literary world". Akbar realized the importance of translations because those paves a way for global interaction and has offered an excellent opportunity to undergo socio-cultural survey otherwise unexplored Cultures and languages. As art of translation prompts us to peep into the diversified lingual, cultural and literary content of source language, it helps us in appreciating the essences and niceties of literature of that particular translated language. Translation has earned a very significant place in a multi-religious society for it bridges gaps between cultures, languages and people. It is a process of searching appropriate ways and means of voicing or saying things in another language. It is truly an

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intellectual activity involving the transportation of thoughts expressed in one language into the appropriate expression of another entailing a process of cultural de-coding, re-coding and en-coding particularly, due to cultural differences, the job of the translator becomes tougher, more complex and difficult for he has to search for approximations or equivalents cultural words, proverbs and other idiomatic expressions. But E.G. browne hold opinion that, "The beauty of form in any literary work is necessarily lost in translation, though it may be to some extent replaced or imitated in a clever rendering, but beauty and boldness of ideas there should be less difficulty in preserving, so that, for instance, the beauty of Khaiyam's quartrains may be said to have been wholly rendered by genius of Fitz Gerald. But the *Shah Nama*, as it seems to me, defies satisfactory translation, for the sonorous majesty of the original is lost, and the nakedness of the underlying ideas stands revealed. I do not profess to be skillfull versified, but alteast many Persian and Arabic poets have suffered equally at my hands in these pages."[6] One Urdu poet has

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rightly explained the problems faced by a translator –

ہے ترجمہ مشکل فن محسوس نہیں ہوتا

ہر لفظ مسافر ہے رستہ ہے نہ منزل ہے

Sufis had no *asbiya* (bias) against any language. They learnt regional languages spoken in different parts of India. Shaikh Fariduddin Ganj-i-Shakr (d.1265 AD) learnt Punjabi and composed verses in Punjabi and through this he transmitted sufi thought among the people of Punjab. Punjabi verses of Baba Farid became the part of Guru Granth Sahab – which are recited every morning in different parts of India and other parts of the world. Akbar established *Darut Tarjuma* (Centre of translation) at Fathpur and *Waqai* of Babur, *Ramayana*, *Mahabharata* and *Bible* etc were translated from Turki, Sanskrit and English into Persian. Then Mughal Prince Dara Shikuh translated *Upanishad* from Sanskrit to Persian. Shaikh Saadullah Panipati did poetic translation of Ramayana into Persian. During 19th Century Britishers established Royal Asiatic Society of

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Bengal and arranged English translations of Persian chronicles. But the motive of Sufis, Akbar and Britishers was totally different. Sufis wanted harmony in the society. Akbar wanted that Muslims should know about Indic religions, so that they could come closer to each other because he wanted to promote his policy of *Sulh-i-kul* (Peace with all) with the help of these translations. Design of the Britishers was to create disharmony and communal tensions in Indian society.

After the establishment of British Raj in India, British scholars also paid attention to the editing and translation of Mughal chronicles into English. Mrs. A.S. Baveridge was assigned the task of the translation of *Waqiat-i-Baburi* into English. Baveridge writes in her preface that, "This book is a translation of Babur's *Padshah's* autobiography, made from the original Turki manuscript had become accessible in England, the Hyderabad Codex (1915) which, being in Babur's *ipsissina verba* (*Khat-i-Baburi*) left to her the control that had been impracticable into Persian. What has come down to us of pure text is, is its shrunken amount, what was translated in 1589 AD."[7] This

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shows that Abdur Rahim Khan-i-Khana did not translate the full text of *Waqiat-i-Baburi* into Persian. That is why, Baveridge had to consult the Turki text of *Waqiat-i-Baburi.* We see that Persian knowing scholars rely on Persian text of *Waqiat-i-Baburi.* It shows that *Waqiat-i-Baburi's* English translation is more authentic than the Persian one which was published in 1921.Upto 1891 Persian was medium of the working of the British administration in India. But they wanted to do away with Persian. Now they started promoting Urdu Language. So during 19th Century, a shift took place from Persian to Urdu. Now need arose for the Urdu translations of Persian texts because large number of persons did not have the knowledge of Persian. So we see that Mirza Naseeruddin Hyder, a Turkish by origin, settled down in Shahjahanabad's *Chandni Mahal* during the early part of twentieth Century. He was a scholar of Arabic, Persian, Turki and Urdu. He translated *Waqiat-i-Baburi* from Turki into Urdu, which was published from Matba-i-Mohammadan Printing Works, Delhi, in 1924.[8] It shows that scholars of Urdu also took keen interest in

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Waqiat-i-Baburi and translated it into Urdu, so that Urdu knowing scholars could also consult *Waqiat-i-Baburi.* This Urdu translation of *Waqiat* is better than the Persian text of *Waqiat* because it is the full translation of *Waqiat-i-Baburi.* After the devastation of Shahjahanabad during 1857-59 AD, Shahjahanabad again emerged as a centre of Islamic culture and learning during the first quarter of 20th century. With the emergence of Shahjahanabad as a centre of learning and culture scholarly persons again started settling down in Shahjahanabad. But the decision of the partition of India, in 1947, resulted in the devastation of Shahjahanabad for the second time. Today Shahjahanabad is called as *Purani Dilli* which is known for hotels, markets and the *Karkhanas* only. Britishers completely destroyed this centre of Islamic learning and culture which was the part of their design. As Ghalib had said, "Britishers became successful in their design for bringing down this centre of Islamic culture and learning which had no parallel throughout the Muslim world." [9]

Babur was not only a warrior but was a man who

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left behind him a mark in the pages of history and culture. His inspiring works, heroic feats of arms, his dynamic personality, and his literary contributions in the form of *Waqiat-i-Baburi,* his *diwan* and other poetic compositions, shall always be remembered by posterity. Wheeler M. Thackson holds opinion that, "Rank with confession of St. Augustine and Rousseau, and the Memoirs of Gibbon and Newton, Babur's memoirs are the first and until relatively recent times, the only true autobiography in Islamic literature"[10]. Abul Fazl writes in *Akbar Nama* that, "He used to compose verses in Persian also."[11]

ہم چنیں بہ زبان فارسی نیز اشعار دل پذیر دارند

Abul Fazl highlighting the scholarship of Babur holds opinion that " He was an excellent writer and poet both".[12]

در نظم و نثر پایہ عالی بود

Dr. A. Schimmel holds opinion that, "One of the most attractive books in the Islamic – and not merely Islamic – historiography is the Memoirs of Babur"[13].

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Babur's poetry covers all aspects of life. He composed verses in his mother tongue Turki-Chaghtai and the most popular language of the period, that is, Persian.

When Babur laid the siege of the fort of Bayana, so he wrote a letter and in that he also wrote a verse.

باترک ستیزہ مکن اے میر بیانہ　　چالاکی و مردانگی ترک عیاں است
گر رد دنیائی و نصیحت نہ کنی گوش　　آں جا کہ عیاں ست چہ حاجت بہ بیان است

"Shine not with the Turk, O! Mir of Bayana: his courage and skill are obvious. Pay attention to this advice, whatever is obvious, so there is no need to say?"

When Khwaja Obaidullah Ahrar died in 1491A.D., Babur expressed his sentiments on his sad demise.[14]

در ہوائے نفس گمرہ عمر ضائع کردہ ایم　　پیش اہل اللہ از افعال خود شرمندہ ایم
یک نظر با مخلصاں خستہ دل فرما کہ ما　　خواجگی رامانندہ ایم و خواجگی را زندہ ایم

"We have wasted our life on the lower, the appetitive, self and stand self – condemned before men of God. Cast a single glance on thy single –

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minded and broken heart devotee for we have lived for the Master and are slaves of the Master."

Persian *ghazal* became very popular in Islamic world. *Ghazal* has been the most beautiful and popular genre of poetry in Persian Literature. Romantic, cerebral, mystical and philosophical, this particular form of poetry has been a treasure – house of the most exquisite human thought and feelings. From Saadi to Hafiz and Rumi, from Khusrau to Bu Ali Shah Qalandar Panipati. Babur, Bedil, Ghalib and Iqbal, Persian ghazal represents a spectrum of thoughts and ideas exquisitely expressed. And in this evolution, substance and form have kept place. According to Prof. Benedek Peri, "Keeping these two points in mind present paper endeavours to map the intertextual relations of Babur's gazel ending in the redif tapilmas and it also tries to determine its literary merits."

According to Prof. Nusratullo Jumahoja, "Babur is one of the estimated poet to have created the so called 'vaqeaband' type of gazel both from theoretical and practical points of view. It is due to Babur's endeavours that this type of gazel found its wide spread in the Uzbek poetry. Babur

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has created the rarest samples of 'voqeaband' type of gazel. Sometimes this type of gazel is also termed as lyrical narration which is based on Babur's definition related to one of Alisher Navoiy's 'voqeaband' gazel.

Logical consistency, strong formation of the system, completedness of the idea are peculiar for all of Babur's gazels. They look like a well built architectural memorial. Life dictated us to remember Babur's gazels in our everyday life."

According to S. Naimuddin, "The Emperor Babur (d.937/1530) is celebrated for his martial exploits but he no less possessed poetical talents of a high order, as his works in Turkish and Persian amply indicate. His poetry in both the languages, though sometimes loaded with literary conceits, is extremely graceful and is especially noteworthy for the light it throws on the life and thought of the emperor himself."[15] Naimuddin has quoted some of Babur's Persian verses, which are as follows:

(۱) ای ماہ شام وصل تو صبح سعادتست روز جدائی تو ولی شام محنت

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O! moon of evening: your union with thee is the morning of happiness, but the day of separation from thee is the evening of sorrow.

(۲) جانم بکن جراحت و راحت رسان بدل از تو بجان خسته جراحت چو راحتست

O! my beloved: inflict a wound upon me and thereby give comfort to my heart, for a wound received at thy hands is a solace to my afflicted soul.

(۳) خالی کہ ماندۂ برخ لالہ گون خویش برجان بیدلان تو آن داغ حسرت است

The mole on thy tulip-like face is the scar of despondency on the soul of those heartless who have lost their hearts to you.

(۴) از کام جام بادہ بگیرید کام دل اکنون کہ وقت بادہ و ہنگام عشرتست

Now it is time for drinking and pleasure seeking, seek your heart's desire from the wine-cup and it is the time to enjoy life.

(۵) گر ریخت یار خون تو زنہار دم مزن خوش باش بابرا کہ ہمین دم غنیمتست

If thy beloved hast shed thy blood, do not move; be happy, O! Babur this moment is better.

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(۱) لالہ را داغ ازان دم کہ بدل حاصل بود داغ عشق تو مرا لالہ صفت بردل بود

Since the time the tulip got scar on her heart, I too like the scar of her love on my heart.

(۲) عمر من رفت و را فرقت او ساخت ہلاک چکنم عمر من دلشدہ مستعجل بود

My life is over and separation from my beloved has killed me. What should I do, my life, love-lorn as I am, was fleet-footed (and transient).

(۳) رخ نمودی بمن و مردنم آسان کردی ورنہ در فرقت تو زیستنم مشکل بود

Thou didst show thy face to me and hast made it easy for me to die; otherwise it would have been very very difficult for me to live without you.

(۴) بابر از عقل فرومایہ چہ تشویش کشید ای خوش آندم کہ زی بیخود ولا یعقل بود

How much has Babur suffered at the hands of low-born person? 'Happy were the days when he was forgetful and bereft of reason under the influence of wine.'

(۱) من بندۂ روی میر احمد قاسم آشفتۂ موی میر احمد قاسم

ہر لحظہ بلای دگر آرد برسر این شیوہ و خوی میر احمد قاسم

I am the slave of the glance of Mir Ahmad Qasim.

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I am distracted by the hair of Mir Ahmad Qasim. Every moment he brings new calamity on my head, this attitude and temperament of Mir Ahmad Qasim is responsible for that.

(۲) خواهم که حنیفه غمگسارم باشد درمان و دوای دل زارم باشد

هر روز دهمه شب ز خدا میخواهم یعنی شب و روز در کنارم باشد

I want that Hanifa may share my agony and may become a remedy and medicine for my weak heart. Every day and night I beg it from God that throughout night and day, she may be nearer to my arms.

(۳) روی چو مه حنیفه را بنده شدم موی سیه حنیفه را بنده شدم

خوی تبهش گرچه بلای جانست خوی تبه حنیفه را بنده شدم

Hanifa's face is just like the moon and I have become her slave. I have become the slave of the black hair of Hanifa. Even though her devastating temper is a source of agony for me, it is this very devastating temper which has made me her captive.

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(۴) قاصد بمن آورد سلامت ای دوست خوش حال شدم ز ذکر نامت ای دوست

تانام سلام باشد اندر عالم نامی باشی دهم سلامت ای دوست

The messenger has brought the message of her well being, O! friend: I was delighted to hear thy name, O! friend. So long as the word 'salam' (Well being) lasts in the world, thy name will be there with all peace, O! friend:

(۵) تو صاحب این مقبره پیر همه دان در هر غم و غصه دستگیر همه دان

خانم بتو از من بشنو تا دانی فرزند علی بخوان و میر همه دان

Oh ! Pir, of this tomb, you are aware of everything. Oh! All knowing Pir you help everyone in their sorrow and anger, *Khanam* told to you to listen to me, so that you could be aware of my condition. Call him as the son of Ali and the Mir who is aware of everything.

(۶) ای ملک مدار معدلت آثاری باید که فراموش نگردد باری

در گوشهٔ افتادم از خاطر دور غم نیست اگر گوشهٔ خاطر داری

O! you, who are a manifestation of justice and on whom a kingdom depends, do not forget a friend.

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I am living in a corner away from your attention; I have no problem, if you are having a soft corner for me.

(۷) ای آنکه بود بکام چرخ فلکت بر رای تو می کند همیشه حرکت
از تو گله نیست لیک آن نوع بکن ایمن شود این فقیر از جانبکت

O! thou, according to whose wishes the heavens revolve and at whose will they move as directed, I have no *complaint* against thee but treat me in such a way that this humble suppliant may feel secured of his life.

(۱) مده بخویش دگر زحمت ای قرا چهره میان ما و جوانی تراچه تشویش است
من و حکایت خود باجوان بی ریشی تو ولخیفی(؟) خود چون میانجی وریش است

O! blackamoor, do not worry of thyself, why shouldst thou worried over my relations with that youth? Let me have the version of my tale with that beardless youth why are you worried about the relationship between that person and beard?

(۲) بسی اسپان تازی مانده لاغر شده گاوان ناهنجار فربه
چه باید کرد کار دهر دون را جوی طالع زخروار هنر به

Many Arab horses have become lean and uncouth

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oxen have become fat. What one can do with the present day state of affairs in this vile world, when a grain of luck is better than a heap of talent?

(۳) سیمیا جستہ ام نیافتہ ام مگر این حکم کیمیا دارد

رفت از یاد جملہ از افلاس مگر این علم سیم یادآرد

I have searched for '*Simiya*' and have not found it; perhaps it is as rare and unattainable as Al-Chemy. Everything is wiped out from my memory due to this poverty; may be this science of '*seem*' reminds me of silver.

(۱) تاچند در فراق تو سوزیم چو عود چون بوی در دہیچ نداری ازین چہ سود

How long should I burn like incense in thy separation, is it of any avail, since thou art devoid of pain of love?

(۲) خرابانی و رند و می پرستم بعالم ہرچہ می گویند ہستم

I am a Bohemian devoted to the tavern and wine; whatever people say in the world, I am?

(۳) دل شد اسیر دردا کہ او نکرد بدل مہر بانی

My heart has been captivated of a friend who is

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very dear to me as my soul. But alas!, In response he has not shown any kindness to me.

(۴) ہردم از شوق توام میشود افزون گریہ میکنم درہوس لعل لبت خون گریہ

Every time my weeping is increasing for him. I am shedding tears of blood for the sake of my desire for thy ruby-like lips.

(۵) ہمہ در پیش تو مقبول و مرا رد کردی با بدان نیک شدی و دل من بد کردی

Whatever came before you thou hast accepted but you rejected me; thou hast treated bad persons nicely and you have done bad to my heart.

(۶) چون یار بیوفایم ہردم بعمر و زید است کردیم ترک عشقش عاشق شدن چہ قید است

As my faithless friend is always with Zayd and 'Omar (i.e., with others) I have given up love altogether, for it is not incumbent upon one to love.

(۷) ہستیم خوار و زار و اسیر و غریب ہم دور از دیار و یار و بحنت قریب ہم

I am miserable, afflicted and became prisoner and poor; I am away from my native land and friends but near to hard and difficult life

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(۸) آن ماہ را ز سوز بود آگاہ چون کنم امکان دم زدن نبود آہ چون کنم

How should I inform my moon-faced beloved that I am burning in her love? When it is not possible even to take a breath in her presence, how can I dare to heave a sigh?

(۹) از یار و از دیار چو من بی نصیب نیست گر یار بندہ را بنوازد غریب نیست

There is none who is as unfortunate, friendless and homeless as I am. If friend of this slave becomes considerate and kind to me, then he will not become a poor.

(۱۰) آن دل آزاری کہ باشد در دل آزارم ازو فی المثل حور و پری باشد کہ بیزارم ازو

That tormentor of my heart on account of whom there is suffering in my heart, even though she be a fairy or angel, I have totally become detest from her.

(۱۱) زجور دور زمان پند پیچ و تاب خوریم کجاست یک دو حریفی شراب ناب خوریم

How long I have to suffer from the tyranny of the changes of the time? Where are one or two companions so that we could drink pure wine together?

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(۱۲) بیرا بہ باز آر آن کوفتہ بسی را بہ بازار آن کوفتہ

Bring again, in the soup, that meat-ball which has made minced meat of (literally pounded) many persons in the market.

(۱۳) بسوی کہ ز تقاضای دور آمدہ ایم مگو بمیلی تو ما را بجور آمدہ ایم

I have come under forced circumstances in her presence. Do not say that I have come willingly, I have been compelled to come.

(۱۴) چرا دی چرا بتلای توایم بہندوستان از برای توایم

Give me a kiss because I am badly involved with you. I am in India just because of you.

Prof. S.Hadi Hasan holds opinion that, "The genuine Persian verses of Babur are only 19 whereof 13 are quoted here and 6 others, comprising 3 quatrians are to be found on pages 16 and 18 of the *Diwan*-i-Babur *Padishah*, edited by Sir E. Denison Ross, Calcutta, 1910. The last quatrain addressed to Mawlana Riddle (Muamma) was discovered by me in Bankipore Library Ms. Bayad No. 1998.f.65a." Hasan holds a very high opinion about the poetry of Mughal Emperors,

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"The poetry of kings is the king of poetry – this statement, though complimentary is nevertheless true of the royal poetry of Mughal India, for Babur and several of his descendants up to the fifth generation wrote spoke poetry, even fewer that the poetry of the poets they recognized.[16]" Hasan has quoted some of Babur's Persian verses in his article – Mughal *Poetry: Its cultural and historical value.*

کنون پنج ماہ است تا من اسیرم　　بغداد در دربلا و مصائب

پریشان جمعی و جمعی پریشان　　گرفتار قومی و قومی غجائب

It is now five months since I have been languishing in Baghdad in pain and misery. Distracted by the mob, ruffled mind: in the grip of a people and a strange people.

آمد بہار و دلشدۂ را کہ یار نیست　　پروای لالہ زار و ہوای بہار نیست

Spring has come but our friend is not here. She is totally unaware of vernal air or the garden full of tulips.

در روزگار فتنہ بسی دیدہ ام ولی　　چشم تو فتنہ است کہ در روزگار نیست

I have seen much mischief upon the planet but not

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like the mischief in those eyes of thine. Your eyes are a great mischief and had no parallel in the world.

گر زود نیائی و نصیحت نہ کنی گوش آن را کہ عیان است چہ حاجت بیان است

If thou comest not soon nor dont give ear to counsel, it is obvious what need is there to explain what is patent?

اخلاص و عقیدۂ تو روشن شدہ است حالات و طریقہ ات مبرھن شدہ است

Thy sincerity and faith have become manifest: thy condition and way of life have been proved (beyond doubt).

حایل چو نماند زود بر خیز و بیا دلخواہ تو تربیت معین شدہ است

Since there is no impediment in the way, arise and come quickly for thou shalt be looked after according to thy wishes.

بود چندی مقام چندیری پر ز کفار و دار حربی خرب

Was for a while at the station of Chanderi, full of pagans and, the seat of hostile and aggressive forces.

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فتح کردم بجرب قلعۂ آن گشت تاریخ: فتح دار الحرب

By fighting I vanquished its fort: conquest of war-torn country, being the chronogram.

نامت ز عجم رفتہ بملک عرب است وزنامۂ تو در دل محزون طرب است

Thy name has spread from Persia to Arabia; and thy letter brings joy to the painful heart.

ہر کس بدر آرد ز معما نامی نام تو برآوردہ معما عجب است

Always does the riddle lead to a name, but curiously, thy name leads to a Riddle !

Babur was not only a poet but he was a musician too. This famous verse reflects his feelings.

نو روز و نو بہار مے و دل بر خوش است بابر بہ عیش کوش کہ عالم دوبارہ نیست

"New Year and spring and wine and a sweetheart are bliss. Babur enjoy life for it will not be had for a second time". He inscribed this verse in a *hauz* (water tank) of marble constructed by him. But some scholars of Persian do not accept this verse as part of Babur's poetry.

As Khusrau had expressed his sorrow on the sad

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demise of Hazrat Nizamuddin Aulia in Hindavi, "Gori Sove Sej Pe". In the same way Babur expressing his sentiments, expressed suddenly – *"Chuma De"*, in *Urdu*.

چوبادی چوا بجلای توایم بہ ہندوستان از برای توایم

Babur also learnt *Urdu* and he composed some verses which is the combination of *Turki* and *Urdu* words, like Amir Khusrau (1253-1325 AD) who composed verses where we see the combination of Persian and Hindavi words. Here Babur has used *Urdu* word in this verse – *Chuma De* (Give a Kiss) or as Babur says:

مجھکو نہ ہوا کچھ ہوس مونگ و موتی فقر اصلیگا بس باالفوی پانی و روٹی

"I have no desire for coral or pearls. For *fuqara* (sufis) water and bread is more than sufficient." Like "*Mujhko na hua kuch*", *Pani* O *Roti* are Urdu words.

E. Denison Ross holds opinion, "Here we have the common combination of Turki and Urdu in one and the same line "Macaronic" verse in which Persian and *Urdu* were mixed were common enough at one time, and indeed gave rise to the

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name '*Rekhta*' by which early poetry is known".[17] It means that Babur promoted Urdu through his poetry. Babur's literary influence was responsible for the subsequent rise of poets both among his descendants and among his nobles. It was culminated in the Timurid dynasty through an eminent *Urdu* poet of 19th century, the last Mughal Emperor Bahadur Shah Zafar (1837-1857 AD.)

Mughal Emperors and architects were the lovers of Persian literature and especially Persian poetry and that became part and parcel of their life, part of their thought. Everywhere they see beauty and love. *Ghazal* talks of heights and high achievements, same spirit reflects in Mughal monuments. Babur planned *Bagh-i-Noor Afshan* in Agra across river Yamuma. Even its name is poetic which means showerer of glaze. Garden is a representation of *Jannat* (heaven) on earth which is one of the main theme of Persian *ghazal* and provides all details in verses. We find that Persian poets have used '*Noor*' and '*Afshan*' in their *ghazals*. The way it is planned it reflects like the flow of a *ghazal*. Type of gardens imagined by

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the Persian *ghazal* poets, Babur gave it a shape in *Bagh-i-Noor Afshan*. The garden and the *Sardab Khana* (an underground cool room)laid down by Babur at Agra was in response to the hot and dry climate of Northern India and the longing for a place to rest and recreate. The pavilions in the garden are laid on the axis and the symmetry and balance is achieved by the means of green spaces and the water channels layout. The situating of the garden along the river Yamuna gives garden and the whole ambience a poetic feel.

Qasim Farishta the author of *Tarikh-i-Farishta,* holds opinion that, "Babur had no parallel in music, poetry and prose".[18]

در علم موسیقی و شعر و انشاء و املا نظیر نہ داشت

Nizamuddin Ahmad the author of *Tabaqat-i-Akbari*, holds opinion that, "Babur also wrote a book named, "*Rasail-i-Urooz* in 933/1526 AD and he also composed verses in Persian."[19]

We find that Ibn al Arabi's (d.1240 Ad) theosophy deeply impressed believers and sufis of every corner of the Muslim world and of course

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formed an ideal expression into the poetic production. The 12th and 13th centuries had a tremendous concentration of genius and talented artists. Persian mystic poetry of love is a personal relation between God and the individual, aiming at the complete fusion of human Divine will. The most well known poets were Umar Kaiyam (d.1122 AD) Sanai Ghaznawi (d. 1131 Ad) Nizami Ganjawi (d.1203 AD) Fariduddin Attar (d.1221 AD) Ibn al Farid (d.1235 AD) Saadi Shirazi (d. 1292 AD) Jalaluddin Rumi (d. 1273 AD) Shaikh Bu Ali Qalandar Panipati (d. 1324 AD) and of course, among them *Tuti-i-Hind* Amir Khusrau (d.1325 AD). The language of poetry and the language of *tasawwuf* quite often collimate. Shaikh Nizamuddin Aulia (d.1325 AD) explained the powerful legacy of *tasawwuf* and poetry as follow: "The same thought expressed in prose, when cast into verse causes still greater delight[20]". Indeed, poetry and tasawwuf are both dealing with emotion.

Babur was an eminent poet of his age and his poetical accomplishments and talents have been widely acclaimed. His verses which he composed

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in various periods of his life are indicative of his moods and thoughts at large and also reveal his inclination towards Sufism. Timurids in the early period were very much influenced from a Naqshbandi sufi, Khwaja Obaidullah Ahrar (d. 1491 AD)[21] but at the same time Babur also studied the poetry of sufi poets like Maulana Jalaluddin Rumi, Hafiz Shirazi, Shaikh Saadi and his own contemporary poet Maulana Abdur Rehman Jami (d. 1492 AD). In some of his verses Babur borrowed ideas from these sufi poets. Babur owned a good library and in that he must be having the works of Ibn al-Arabi and Shaikh Ali Hujaveri and the *diwans* of Sufi Poets. After winning the battle of Panipat, Babur did not visit the *dargah* of Shaikh Bu Ali Qalandar Panipati and the *dargahs* of other Sufis of Panipat. It is possible that he may not be aware of the existence of these dargahs. But when he reached Delhi he paid homage at the dargah of Shaikh Nizamuddin Aulia and Shaikh Qutubuddin Bakhtiyar Kaki[22]. Most of Persian ghazal poets were sufis or those who were not, were very much under the influence of sufi thought, Babur says in one his

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Rubai:

درویشا نرا اگر نه از خویشانیم
لیک از دل و جان معتقد ایشانیم
دور است مگوی شاهی از درویشی
شاهیم ولی بندهٔ درویشانیم

"Though sufis do not belong to our category but I am their devotee by heart an soul; Do not say that monarchy is having distance with *darveshi,* though I am an Emperor but I am the slave of darveshes." According to Schimmel, "Perhaps the most interesting account of Babur's inclination to *mysticism* is to be found in the Mudhakkir Ahbab, f. 32b (quoted Vaq. 435 in the epilogue)." [23] Prof. Iqboloy Adizova writes that "As we know rubai is a verse consisting of four lines. But thanks to Babur humanity. These line create peculiar symbols and characters.

Hey, beauty, your face is sun, and eyebrows are are as if bow,
Your soul is as if steel and your heart as a stone,
If you do not want to answer my letters,
Please, remember me at least, cursing.

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This rubai contains two images – the image of lover and beloved, but their names are not mentioned in one place. In spite of that the appearance of the images, their characters and state fo mind are described masterfully."

Babur also did the poetic translation of *Risala-i-Walidiya of* khwaja Obaidullah Ahrar Naqshabandi. He explains the reason in his *Waqiat* that, "On Friday, the 23rd of this month (i.e. Safar), a fever became evident in my body so much so that I was able only with great inconvenience to perform my prayers in the mosque. The observance of the mid-day prayer (*zuhr*), I, having withdrawn to my library, was able to keep only after some delay, and then somewhat less, and on Tuesday night, the 27th of Safar the idea came into my mind of making a versified translation of the *Risala-i-Waladiya* of his Reverence Khwaja Obaidullah. Fleeing for refuge to the spirit of his Reverence, I assured my heart that if this act of homage were acceptable to his Reverence my escape from my malady would be a proof that my poem had found acceptance, just as the writer of the *Qasida-i-Burda* was cured

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of paralysis". He began its translation in the month of Safar and completed on 8th Rabiul Awwal 935/1528. He got relief from fever. It can be considered as 'Faith Therapy.' It is quite surprising that in *Risala-i-Walidiya*, there is praise of God, Prophet Muhammad but there is no mention of *Ahl-i-Bait* (Family members of Prophet Muhammad) and *Sahaba* (Companions of Prophet Muhammad). We see that Indian Sufis had a great reverence for *Ahl-i-Bait* and *Sahaba*. Some Indian Sufis wrote specific *Risalas* on *Ahl-i-Bait* and *Sahaba*. Babur further clarifies his idea, "With this intention I began to verify the treatise in the meter *Ramal musaddas, makhbun* with the final foot sometimes after and sometimes *makhbus* because Maulana Abdur Rehman Jami's *Subhat* is also in that meter. That very night I composed thirteen lines. I stuck to it so assiduously that every day I wrote no less than ten lines, slipping one day at most on Saturday the eight of *Rabiul Awwal* (20th November, 1528 AD). I compared the versification of the treatise. I had composed, on the average, fifty two lines per day."[24] Babur's poetry is the combination of

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Turkish and Chaghtai, so only an expert of both the languages can understand the poetry of Babur.

Babur's grandson Mughal Emperor Akbar (1556-1605 AD) was more devoted towards Chishti Sufis in comparison to *Naqshbandi* Sufis. He held great regard and reverence for Shaikh Saleem Chishti and gave land grants to the dargahs of Chishti Sufis in Ajmer and Delhi. Akbar held the view,

از بار گنہ خمید پشتم چکنم؟
نہ راہ بہ مسجد نہ کنشتم چکنم؟

Due to the weight of the sins, my back is bent, what shall I do? Nor to the mosque nor to the temple, leads the roads, what shall I do?

This mystical element is found in the poetry of the last Mughal Emperor, Bahadur Shah Zafar.

ای ظفر دارِ قناعت کا ہے صحن اتنا وسیع
جس کے ایک کونے میں ملک جم سمٹ کر آ گیا

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"Oh! Zafar the court yard of resignation is so vast that the country of Jum can be accommodated in its corner only." It shows that all the Mughal emperors were having the influence of the sufi thought which reflects in their poetry.

According to Mirza Hyder Daughlat, the author of *Tarikh-i-Rashidi* that, "He (Babur) was adorned with various virtues and clad with numberless good qualities. In the composition of Turki poetry he was second only to Amir Ali Sher Nawai. He has written a *diwan* in the purest and most lucid Turki".[25] One manuscript copy of *diwan*-i-Babur bearing no.19 Turki is available in Rampur Raza Library, Rampur. It contains only twenty folios containing 13 lines, having a size 15x9.5 cm. It is written in fair *naskh* hand. It bears Babur's own handwriting in the occasional marginal corrections and in the fragment of a *rubai written traversely* across the last page.

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رُباعی

هر وقت که کورکاسین مینینگ سوز و منی
سوز و منی او قوب ساغسغاسین اوزو منی

حررہ بابر دوشنبہ ۱۵ ربیع الآخر ۹۳۵

"Hurrarah Babur *Do Shanba* 15th *Rabiul Akhir* 935 AH", Which would be that Babur wrote it in 1528 AD.

Every time you see my words, you read my words (and) you remember me.

بخط حضرت فردوس مکانی
قدس اللہ سرہ العزیز
محمد بیرم ربیع الثانی ۹۶۸ھ

Muhammed Bairam (1504-1561 AD) a noble of Humayun (1530-1555 AD) wrote that, "It is in the handwriting of *Hazrat Firdaus Makani* (Babur) dated *Rabius Sani* 968/1560 AD". This endorsement of Muhammad Bairam is not recorded by E.D. Ross.

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ایں رباعی ترکی واسم مبارک بتحقیق خط اعلیٰ حضرت فردوس مکانی بابر بادشاہ غازی انار اللہ

برہانہ است۔ حررہ شاہ جہاں بن جہانگیر بن اکبر شاہ بن ہمایوں بن بابر بادشاہ

Babur's great grandson, Mughal Emperor Shah Jahan (1627-1658 AD) while attesting Babur's hand writing endorsed that, "He guarantees the genuineness of this *rubai* and his signature".[26]It shows hat upto the reign of Shah Jahan, this manuscripts was having the complete *rubai* but today there are only two *misras*. It seems that during the process of its binding two *misras* of the *rubai* of Babur were cut down which is a great loss. E.D. Ross has also not given the full text of the *rubai* in his edited text. Two *misras* of the *Rubai* are also wrongly written by E.D. Ross. E.D. Ross has also not given the English translation of this *Rubai*. Manuscripts of his Diwan are available in India, three copies, in Turkey, three copies, in France, one copy, in England, one copy, in Uzbekistan, one copy.

Babur is also credited with the invention of a new *khat* (style of hand writing) which is known as *Khat-i-Baburi*, (Babur's hand writing) in which he

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transcribed a copy of Quran. Most of the scholars hold opinion that he had sent this copy of Quran to Sharif-i-Mecca.[27] In 2012, I visited *Kitab Khana-i-Astana Quds, Haram-i-Mutahar,* Imam Raza, Mashhad, Iran. They are having "Quran Museum" and in that they have displayed a copy of Quran, transcribed by Babur in *Khat-i-Baburi.* Mughal Emperor Humayun (1530-1555 AD.) after being defeated by Sher Shah Suri (1540-1545 A.D.) in 1540, went to Iran, to seek the help of Shah Tehmasp Safavi (1542-1576 AD) the ruler of Iran. While in Iran (1543-1545 AD) Humayun stayed in Mashhad for a duration of forty days.[28] To me it appears that there Humayun gifted this copy of Quran written by his father in *Khat-i-Baburi* to the shrine of Imam-i-Raza. Its presence in Mashhad, shows that the theory that Babur had sent that copy to Sharif-i-Mecca, does not appear to be correct. Secondly, Babur transcribed only one copy of Quran. Thirdly those who hold this opinion do not quote any source in the support of their argument. Prof. Halim Yorqin writes that, "Babur's invention of alphabets is an example of great success of world culture. After

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Shoomers had invented their own alphabet a number of alphabets were invented in different parts of the world and then enriching the world culture. The Turkish people also made their own contribution to this act inventing Runic, Uyg'ur, and Baburity alphabets.

A great general, scholar and poet, historian Zahiruddin Muhammad Babur invented his alphabets with the purpose of reflecting all the phonetic peculiarities the Turkic language.

Today we have two sources of alphabets dealing with Babur's alphabets. The first one is the alphabets mentioned in the book "Ajoyib ul Taboqat" by Muhammad Tohir ibn Qosim (1651). Alongside with other nine types of alphabets the author mentioned some facts about Babur's alphabets and 29 signs of this alphabets. It did not contain reflections of such Turkish and Persian sounds as [p, ch, j, g].

The second one is a Mashhad version of the Holy Qurán preserved in 'Ostonai Qudsi Razaviy' written according to Ahmad Gulchini Maoniy (Iran) written in Babur's alphabets. Since then this

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version of Qurán is called 'Qur'an written in Babur's alphabets'.

The signs of alphabets used in "Ajoyib ul Taboqat" and "Mooshafi Baburity" consists of 29 letters but a perfect and attentive analysis of the signs used in two versions of the alphabets displays different dissimilarities. We try to inform you about them in our report. "

Mirza Haider Daughlat while appreciating Babur's academic achievements concludes that, "In fact no one in his family before him ever possessed such talents as he".[29] Babur also gave patronage to the leading *ulema and mashaikh*, such as, Khwand Mir, Maulana Shahabuddin, Mirza Ibrahim Hirati, Shaikh Zain Khan, Maulana Ashraf, Maulana Baqi, Shaikh Abdul Wajid Faroghi, Sultan Muhammad Kosa, Maulana Shahab Muammai, Maulana Yusuf Talib, Mulla Baqi, Khwaja Kalan Beg and other scholars and the poets. Amir Khusrau and other sufi poets and writers also promoted Urdu language in India and Babur is also one of them. Babur was a lover of books and was having rich collection of books. He

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constructed a separate building of his library in his home town which is still intact in the town of Andijan presently in Uzbekistan.

Babur was a great lover of books and was having a good collection of manuscripts in his personal library. After wining the battle of Panipat, Babur had taken over all manuscripts in the library of Ghazi Khan, in his library.[30]

Babur was having a rich Library, so he faced one problem in India, for his collection of manuscripts which he has mentioned in *Waqiat-i-Baburi*. **"The climate during the rains is very pleasant ..... Its defect is, that the air is rather moist and damp ... books, all feel the bad effects of the moisture".**[31] It shows Babur's consciousness of the manuscripts of his library. Today we see that most of the libraries in India do not have the facility of centrally air conditioned stack area and the manuscripts are kept at 42° temperature and are also kept in the humid weather from the second half of June to September every year. Libraries in West Bengal, Maharashtra are facing this problem, throughout the year because of the

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high level of humidity in that region. This shows Babur's scientific approach and his love for manuscripts. To ensure proper upkeep of the royal library, Mughal Emperor Akbar (1556-1605 AD) created a post of *warraq*, the manuscript preserver. The primary task of the *warraq* was to take out few manuscripts everyday and turn their folios one by one to ensure their proper upkeep and longevity.

Schimmel holds the opinion, "Babur's poetry covers every field of life-love and war, drinking and asceticism – but it is born always spontaneously, discovering new subjects, and expressing them without difficulty, sometimes simply, sometimes in poetical *tours-de-force* playing skillfully with words. A careful and critical analysis of his view expressed in his poetical works, would, no doubt, complete the portrait of himself painted in the *Vaqa'i.* One must not forget that the active and learned ruler was, like some of his relatives, not only a poet but also a good calligraphist, and had invented, about 910/1504 when he was in Kabul, the *Khatt-i Baburi,* a new type of calligraphy (Vaq. 157), the

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artistic rules of which were fixed by Qadi Ikhtiyar when he came to Murgab."[32] I shall conclude this paper on this observation of Schimmel, "The intention of the present writer being only to stimulate further research in the field of classical *Chagatay* literature and to indicate the role of the Timurid rulers not only in the development of this literature but of culture in all its aspects. My predecessors in this field have been Turkish scholars like Koprulu and Togan, but there are numerous historical works and *tadhkiras*, many of them unpublished, containing extremely rich material for fruitful research work to be conducted on the lines of the new edition".[33] Her appeal to scholars was published in 1960 but till this day no action is taken by Indian scholars to study Babur as a writer and a poet. The Babur had said it long back:

Sening bile barï el nā-hush olsa ay Bābur
Ne bolgusï anga ol yār hush kerek bolsa

In case your people are unkind to you, Bābur, do not take notice of them, your beloved is the one who should be kind to you.

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4 Dr. A. Schimmel: *Babur Padishah, the Poet, with an account of the poetical talent in his family,* Islamic Culture Vol.34, April, 1960, p.125, 133.

"The *divan* itself was published in the JRASB in 1910 by Sir Denison Ross based on a very *deficient Rampur Ms. Blochet mentions* in the catalogue of the *Manuscripts Turcs* No.1230 a *divan-i-Babur Padishah,* containing 49 fol, - fol.31 a, showing a miniature of Babur. It is said to have been written by himself about 1515. Another copy of the *divan* is preserved in Istanbul, Yildiz Library. Samollovich edited the *divan* – again after an incomplete Ms. In Leningrad. At last F. Koprulu happened to discover in the Khalis Efendi Library in Istanbul (University Libr. No.3743) a

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complete copy of Babur's poems which has been made, apparently, from the original, according to the notice

نقلها بلا واسطة من النسخة الشريفين التي حررها المولف

It contains 118 *ghazals*, 8 *mathnavis*, 104 *ruba'i*, 52 *mu'amma*, 18 *qat'a*, 15 *tuyug*, 75 *mufrad*, 29 *shi'r-i-musanna* in Turkish, the Turkish translation of the *Risale-yi-validiye*, 3 *ghazal*, 1 *qit'a*, 18 *ruba'i* in Persian. The end is missing. Koprulu has published this Ms. Up to the Turkish qit'a in the *Milli Tatabbu'lar Macmu'asi* II, III, and V. The poems are not set down in any proper order, according to the learned editor. Comparing them with the verses quoted in the *Vaqa'i*, it seems that the order may be chronological, the first *ghazal* of the *divan* being the poem which Babur mentions on page 105 in 907/1503 (lk. Beneath). But since only some of his quatrains and none of his numerous *mu'amma* and Persain poems have been published from the Khalis Efendi Ms., we cannot judge if our idea of a chronological order is right: it may just be taken as a suggestion for further investigation."

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Babur had a good collection of books. Akbar had built a separate enclosure for his library in Agra Fort as well as in Fatehpur. When Shahjahan built Red Fort in Shahjahanabad, so this library was shifted from Agra to Delhi. When British army captured Red Fort, on 14th September, 1857,

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so this library was looted by the British army and now most of those manuscripts of Royal library are available in British Library, London.

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6th January, 2014.

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